

PUBLISHED MONTHLY

PRICE TWENTY CENTS

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XVI

NEW YORK, MAY, 1921

NUMBER 5



MADAME CÉZANNE BY PAUL CÉZANNE  
IN THE EXHIBITION OF IMPRESSIONIST AND  
POST-IMPRESSIONIST PAINTINGS

BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
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FRENCH PRINTS AND DRAWINGS ON EXHIBITION

ON May 16 there will be opened in the Print Galleries an exhibition of French prints and drawings of the last one hundred years, which, intended to serve as a complement to the Loan Exhibition of Impressionist and Post-Impressionist Paintings, will run through the summer months. It will begin with Géricault and, coming down through the century, will terminate with the work of some of the more discussed contemporary artists. In making the selection of things to be exhibited, an attempt has been made to represent the various artistic modes and tendencies of the period, but naturally within the restricted space available it has proved difficult in many instances to give well-known artists as much emphasis as perhaps they deserve. This difficulty has been accentuated by the fact that it is doubtful whether any country within an equal number of years has ever produced such a volume of printed pictures, marked by such decided changes in temper or so freely punctuated by masterpieces, as did France during the period in question.

In view of this it has seemed best among the older artists to give more space to those in whose work may be discerned the beginnings of the points of view which are most prominent in the contemporary development.

The exhibition will be noticed at greater length in the following number of the BULLETIN.

LOAN EXHIBITION OF MODERN FRENCH PAINTINGS

THE loan exhibition of impressionist and post-impressionist paintings which is now on public view in the large gallery of temporary exhibitions, was opened May 2 with a private view for members and will remain until the middle of September.

The beginnings of the impressionist movement in painting are found in the work of Constable, Turner, and Delacroix. The present exhibition goes back as far as Courbet, whose brusque unconventionality played so great a part in opening up to modern painting its use of non-heroic subject-matter. The Polish Exile, a portrait of Mme. de Brayer by Courbet, has never before been exhibited. It was painted in Brussels in 1858 during Courbet's sojourn there, and remained in that city until recently. Théodore Duret writes of the portrait, "It is a painting of rare quality, and for power of expression and life perhaps the most successful that Courbet ever painted."

Manet, the next great figure in the development of modern painting, is represented by six important paintings. The earliest of these in date is the Street Singer, sometimes known as the Woman with Cherries. It was painted in 1862 and shows Manet's famous model, Victorine Meurent, holding a guitar in one hand and raising cherries to her mouth with the other. In it Manet carried as far as anywhere the juxtaposition of tones without gradation which so deeply shocked artistic France in the sixties. Other important pictures of Manet's early period are Soap-bubbles, painted in 1867, and a portrait of the Shakespearian actor Philibert Rouvière in the rôle of Hamlet. Among the greatest

of Manet's pictures are those for which his sister-in-law Berthe Morisot sat, and *Le Repos*, the most famous among these, has been procured for the exhibition. Examples of the artist's later work are seen in a brilliant still life and in the *Promenade* painted in 1878.

Novelties and audacities both in arrangement and in subject were introduced by Degas. His favorite subjects, considered frivolous or mean in an earlier age, delight by their distinguished color and living draughtsmanship. The present exhibition includes race-course subjects and scenes of the ballet, the milliner's shop, the bath. The two race-horse pictures offer one of the almost endless opportunities for comparison with which the exhibition abounds. Before the *Race*, painted in 1884, when compared with the *Race-course* of 1871 reveals a more developed impressionism, the edges being softened or lost in the complex glitter of the out-of-doors, while tone, in the sense of rich translucence, has given way in large measure before the artist's pursuit of color. The Museum is especially fortunate in having also the early *Femme à mi-corps* and the *Interior*, painted in 1875 and formerly in the Pope Collection. Toulouse-Lautrec, whose sarcastic art grew out of Degas' drawing, is represented by four pictures.

The painting of Renoir, which gradually evolved from the sober painting of well-defined forms to the high-keyed impressionism by which he is better known, is especially well illustrated in its earlier phases. The twelve paintings shown include the *Lise*, painted about 1867, the *Dame en Noir*, of four years later, and the *Garden in the Rue Cortôt*, dating from 1878.

With the work of the impressionist painters of sunlight, the public has had opportunities to make itself familiar during recent years, and the present exhibition therefore includes only six pictures by Monet, and by Pissarro about the same number, among which are shown an early landscape painted in 1872, and a splendid figure piece, the *Market Place*. The *Sunday at La Grande Jatte*, the masterpiece of Pissarro's great pupil, Seurat, was to

have been included but is not available, and its place is being taken by a finished study of this picture together with *La Poudreuse*, which further illustrates Seurat's pointillist handling of light and original sense of design.

The interest of visitors to the exhibition is particularly aroused by important groups of pictures from the minds and hands of three artists who have within a few years attained what now appears to be a final and established place among the immortals: Van Gogh, Gauguin, and Cézanne. The seven paintings by Van Gogh date from the great last years of his life, when the fever of his neurosis expressed itself in writhing flames of color. The majestic calm of Gauguin's colorful conceptions present the opposite temperamental expression. The ten paintings by him are mostly of Tahitian subjects, but include also a panel painted in the American tropics and a Brittany landscape painted after the artist's first visit to the South Seas and revealing their influence in the range of tropical color.

The collection of paintings by Cézanne may be said to be the heart of the exhibition. In his searching and powerful art is the impressionism out of which he sprang and the post-impressionism which has drawn from his example its impetus toward almost mystical seriousness, its struggle to seize the inner significance of materiality. When the variety of their range is considered, these twenty-three pictures here brought together must be seen to form the most important exhibition of Cézanne's work ever assembled, not in number of pictures shown but in respect to the various periods of his evolution which are represented. Among the works here shown are still-life paintings of various periods, including the *Vase of Flowers* painted in 1904 and several important studies of fruit; two large figure compositions painted as early as 1863, later placed as decorations in the house at Aix; an early self-portrait; two portraits of Mme. Cézanne; the *Peasant Woman*, formerly in the Mirbeau Collection; a bather of great impressiveness; the *Sailor*, one of his latest paintings; several landscapes, one an early

one painted under the influence of Courbet, others of the middle time—each picture important or interesting in itself and perhaps even more interesting in view of the powerful influence which Cézanne has exerted and still exerts on the younger painters.

The search of Van Gogh and Cézanne for the inner significance of objects led to the discovery of modified natural forms capable of expressing and calling forth emotion. This anti-literary purpose has been carried to greater length by such dynamic artists of the present as Matisse, Picasso, and Derain. The attempt is no longer to capture the appearance of natural objects but merely to employ forms, forms not outworn by constant usage, as the means through which an idea is expressed. The exhibition shows Matisse's abstractions in nine important and characteristic examples, including the *Woman Leaning on the Arm of her Chair*, a large recent Interior, the view of Étretat, and the *Spanish Girl*. Among the pictures by Picasso are a half-length figure of a woman, in his earlier style, an interesting landscape clear in its silhouettes and pure in color, and the *Woman Combing her Hair*, a nude painted about 1905 in the artist's so-called pink manner.

Seven examples are shown of the varied art of Derain, including *La Fenêtre sur le Parc*, the *Pine Tree*, and two haunting color visions of London from the Thames.

It remains to mention the one work of Puvis de Chavannes, *La Normandie*, the group of Redon's rare opalescent visions, and single paintings by those two exquisite and almost feminine artists, Bonnard and Vuillard, and by Vlaminck and Dufy, masters of a vigorous, colorful shorthand. More works by the artists chosen for representation in the exhibit were in most cases available and other names might well have been added to the list had space been available for hanging a greater number. However, it is to be hoped that the exhibition as it is presented may give a much-desired opportunity to art lovers and to painters to study modern pictures owned in this city, but not ordinarily available to all.

H. B. W.

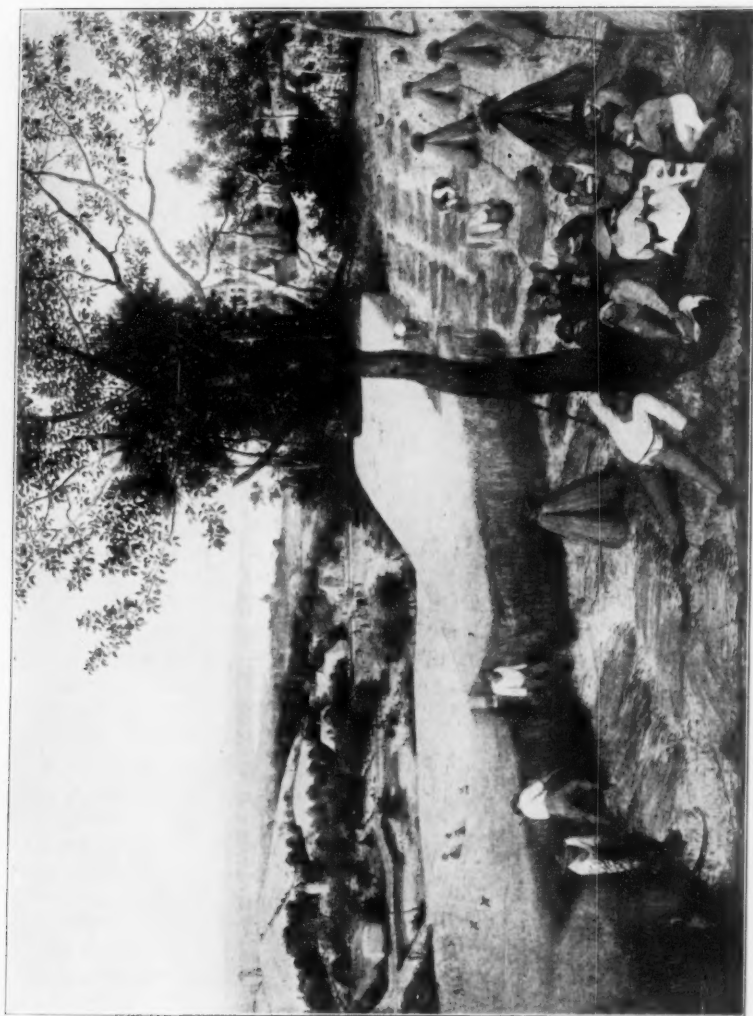
## THE HARVESTERS BY PIETER BRUEGEL THE ELDER

THE picture reproduced on the opposite page was brought to this country in the early years of the war and has since been purchased by the Metropolitan Museum.<sup>1</sup> It was then considered to be a work of the school of Bruegel the Elder, perhaps by his son Jan Bruegel, and it was under this ascription that the picture was bought.

The reproduction gives an idea of the impressiveness of its general effect, but the greater interest of the work is found in the figures as one examines them on the picture itself. The character of each person, every particular of his appearance, is set down in the precise manner of the early painters, but with a swiftness of vision that seizes the most momentary posture. With satire like that of Rabelais, the artist shows how the hungry people in the foreground cram food into mouths already full, or drink with great gulps from crocks and bowls. One of the party brings to mind *Lamme Goedzak* in de Coster's heroic, joyous, and glorious *Adventures of Ulen-spiegel*; he has reached his limit; with slipping hose and legs apart he lies flat on his back snoring. The boy who fetches water up the hill through the path cut in the standing grain strains with the weight of the heavy jars he carries. Some of the mowers are skilful and some clumsy. A woman gleaner leans over her sheaf in a pose that would have shocked Jean François Millet, so true and awkward it is. Indeed, each of the more than forty figures is worthy of most careful attention; each, even to the farthest away, is intent on what he is doing and the amazing logic of the artist's imagination makes plain to us every event.

The possibility that the painting was an unknown work by Bruegel the Elder immediately suggested itself. Jan Bruegel rose sometimes to excellence in copying his father's pictures, as in the *Parable*

<sup>1</sup>Oil on wood. H. 46½ in.; W. 63½ in. Its former owner was the late P. J. Cels of Brussels, who purchased it from Jacques Doucet in Paris some time before the public sale of the Doucet Collection in 1912. Its pedigree is unknown beyond this point.



THE HARVESTERS BY PIETER BRUEGEL THE ELDER  
IN THE METROPOLITAN MUSEUM OF ART



of the Blind in the Louvre, but he was never so spontaneous as the painter of this panel. As far as the catalogues recorded there was no composition like the Harvesters in the work either of Bruegel the Elder or of his pupils.<sup>1</sup> It is similar in some respects to the engraving called Summer by Pieter van der Heyden after Bruegel's drawing,<sup>2</sup> but that our picture, with its high-strung drawing, its subtle color, its racy flavor, could be an imitation of the stiff and somewhat rhetorical engraving, was out of the question.

The creation of the work surely took place on the picture itself. The artist's hand hesitated as it gave form to his thought. His method was deliberate. There was a careful drawing as a beginning and on top of this the colors were thinly and rather flatly spread in the manner of one who works in distemper. Through this thin layer of color one can see the drawing underneath, and the changes made as the picture progressed are evident on close examination. Where the right arm of the sleeping man meets the tree-trunk proved an awkward spot; as an after-thought a cap, as though slipped from his head, was painted over the wrist to mask the disagreeable effect caused by the unbroken outlines of the forearm. When newly painted the color of the cap was opaque, but it has become semi-transparent with time. Several alterations, some quite prominent, can be discerned in the painting of the large tree. The church tower, for instance, shows through a limb drawn over it after the paint was dry. Many such changes made in the course of

the work could be cited. All give evidence that the picture is not a copy. A copyist paints what he sees on the surface of the picture he is reproducing, or if he is making a free copy the alterations are made at the start not when the work is all but finished.

The final proof of authorship came to light when the picture was cleaned. A strip of wood two and a half inches wide had been added to the bottom of the panel, perhaps with the idea of making it fit the handsome carved oak frame in which it was shown. The addition, being harmful to the composition, was removed. A heavy brown glaze had been daubed over the joint to hide it and underneath this was disclosed a signature B R U E G E L and a date, perhaps partly obliterated, L X V. The letters are in faint white paint on the brown ledge in the lower right-hand corner of the panel. A number (443) had been painted over the precise spot. The signature and date correspond exactly with the lettering of Pieter Bruegel the Elder in his later signatures, and without any possibility of doubt they are contemporaneous with the paint of the picture.

At the time of their painting, Bruegel's pictures, with their forceful realism and individualization, must have been looked upon as vulgar and ugly. His position in the appreciation of his contemporaries was not dissimilar, in all likelihood, to that of Daumier or of Courbet during their lives, or that of Degas until a few years ago. His epoch was a time of elegant affectations, and the Flemish followers of the Italian style, with their vaguely generalized figures, nude or clothed in classic draperies, their dancing-master attitudes and conventional compositions were then at the height of their popularity. Bruegel's exact opposite, Frans Floris, was the successful painter. Alongside of this style, however, the national art still flourished though without fashionable favor, and the mixture of realism, mysticism, and the grotesque, the salient characteristics of pure Flemish art, find perhaps their highest expression in the sixteenth century.

The older Flemish painters discovered the realism that has been handed down to us. Though their main effort of expres-

<sup>1</sup>The collection of the Museum contains an old copy of the Harvesters. It is a small and mediocre painting on copper (H. 8½ in.; W. 10½ in.) of the time of Jan Bruegel and is attributed to Vinckeboons on the authority of Etienne Le Roy, having been in the collection purchased from that connoisseur in 1871. Its title is Summer. It is not a direct copy. The painter has reproduced all the items of the original, but with a distortion that would lead one to believe that he may have worked from memory or from a hearsay description.

<sup>2</sup>Published by Jerome Cock, editor and shopkeeper at the Sign of the Four Winds in Antwerp, for whom Bruegel worked after his return from Italy in 1553.

sion was religious, reflections of the sumptuous times of the Dukes of Burgundy appear in the early pictures of the holy stories. Toward the end of the fifteenth century the religious theme gradually lost its supremacy, the subjects became more general, and the later artists, that is, those who had not succumbed to the Italian fashions, gave free vent to their natural preferences for every-day life, landscape, fantasy, and even buffoonery. Jerome Bosch was the greatest of these artists in his generation. His work was like all medieval art, of which he might be regarded as the last exponent, in that his purpose was didactic. He preached sermons and satirized vices. But his pictures give faithful records of his own time—people are shown in their particular clothes and in their usual occupations, and the landscapes, when the subject permits, are those he saw about him.

Pieter Bruegel matriculated in the Painters' Guild of Antwerp in 1551, thirty-five years after the death of Bosch. His early drawings and pictures are quite in the manner of that artist, but in his short career he evolved out of the old didactic style into a realism that was free from all literary or moral suggestion. His realistic style marks the road later followed by Brouwer and Teniers and the Dutch artists of the seventeenth century.

Bruegel's pictures of holy subjects are conceived as though the events had happened in his own time and neighborhood. The Enumeration at Bethlehem is a gathering of village people on a snowy day about the door of an inn where officials of Philip II are putting into effect some new taxation; the Massacre of the Innocents shows the Spanish soldiers and the Lansquenets, again on a day of new-fallen snow, murdering the children in a Flemish hamlet; the Carrying of the Cross is a scene of an execution, in those days a sort of popular holiday, and frequent enough, with gruesome incidents and merrymaking side by side. Subjects to Bruegel were only occasions to paint the actualities that he knew, and as far as his pictures indicate his sympathies were untouched by them. It was the time of the Spanish domination and the Inquisition—the Lutherans and the

Calvinists were persecuted, the riots of the Iconoclasts and the meetings of the "Beggars," as the revolutionary party was called, were taking place, the whole country was in tumult. In 1567 open rebellion broke out. The Duke of Alva with a Spanish army arrived that year in Brussels (where Bruegel was then living and where he died two years later), and the tribunal called the Council of Blood was established. In its first three months it condemned more than eighteen hundred people to death. "A desolate country," says Motley, writing of this very time, "its industrious population swarming from the land in droves as if the pestilence were raging, with gibbets and scaffolds erected in every village." In a letter to King Philip, Alva glories in the terror of his rule. He wishes, he says, that everyone on going to bed at night and on getting up in the morning, should feel that his home is about to fall and crush him. In the midst of all this turmoil Bruegel was aloof and impersonal—he had the same jovial curiosity for the sorrows as for the merrymakings of his people.

He abandoned the Biblical subjects altogether in some of his later pictures. The life of the Flemish peasant is their undivided theme and the background of landscape assumes an importance hitherto un essayed. His style becomes grander, the figures that before had crowded his panels, sometimes to the point of bewilderment, are reduced to a reasonable number.

Belonging to this category is a series of four pictures of extraordinary observation and reality that have for subjects the Seasons or the Months. Three of these, the Dark Day, the Huntsmen in the Snow, and the Return of the Herd are in the Vienna Gallery, and one, the Haymakers, in the collection of Prince Lobkowitz in the castle of Roudnice (Raudnitz), Czechoslovakia. These four pictures and another belonged in 1659 to the Archduke Leopold William who was Governor-General of the Netherlands. The inventory of the archducal collection<sup>1</sup> makes mention of them as

<sup>1</sup>Quoted by G. Hulin de Loo in his catalogue of Bruegel's paintings, in *Pieter Bruegel by René van Bastelaer and G. Hulin*, p. 302.



THE DARK DAY (JANUARY)  
IN THE KUNSTHISTORISCHES HofMUSEUM, VIENNA



THE HUNSMEN IN THE SNOW (FEBRUARY)  
IN THE KUNSTHISTORISCHES HofMUSEUM, VIENNA





THE HAYMAKERS (JUNE)  
IN THE CASTLE OF ROUDNICE, CZECHOSLOVAKIA



THE RETURN OF THE HERD (NOVEMBER)  
IN THE KUNSTHISTORISCHES HofMUSEUM, VIENNA

follows: "Nr 582, 583, 584, 585, 586. Fünff grosse Stückh, einer grossen warin die Zeiten des Jahrs, von Ohlfarb auf Holcz. Die Ramen alt, schwartz und zier vergult, die Höhe 6 Span 4 Finger, und  $8\frac{1}{2}$  span braith. Original vom alten Brögel." ("Five large pieces of the same size wherein are the Times of the Year, in oil color on wood. The frames old, black and much gilt, in height 6 spans 4 fingers and  $8\frac{1}{2}$  spans wide. Original by Old Bruegel.")

In these pictures the modern point of view is startlingly prefigured. The people fit into the scene in scale and expressional importance in much the way they do in certain pictures by French artists of the last century—Millet, Courbet, Puvis de Chavannes, or Corot in his landscapes with figures. The clear, even light, the out-of-doors look, appears in the old work as strongly as in the new.

"One may question," says Mr. Hulin in his invaluable catalogue, "whether these five pictures represented a series of the Seasons, in which Winter would have appeared in two different aspects, or rather an incomplete series of the Months, as Messrs. Th. von Frimmel and Alex. Romdahl think." The fact that the series consisted of five works undoubtedly indicates, one would say, that the latter is the correct interpretation.

The months represented by their special occupations were frequent themes in the northern countries all through the middle ages and later. As declarations of the dignity of the labor which had been imposed on man after the Fall, they find places in the churches side by side with the illustrations of the holy stories. As reminders of the Christian festivals they occur in the breviaries or prayer books. Even after their religious significance was lost sight of, the themes were repeated again and again as calendars or merely as picturesque motives for tapestry and painting. All the representations followed typical and readily recognized subjects.

Undoubtedly it was these calendars that inspired Bruegel in his pictures of the Months which were in the archducal col-

lection, though two of the series, the Dark Day (January) and the Return of the Herd (November), do not follow the accepted subjects. The themes of the Huntsmen in the Snow (February) and the Haymakers (June) are perfectly in accord with the old tradition.

The wheat harvest is also a traditional subject, representing August in northern France and the Low Countries, though the reaping is sometimes shown as taking place in July. It is never lacking in any of the calendars, from those on the churches or in the prayer books, down to the engravings by Martin de Vos or Jan Bol in Bruegel's own time. The subject of our picture is quite of the sort that one would expect as that of the missing panel of the series.

Its remarkable accord with the others in general scheme of composition, in the proportion between the figures and the landscape, in scale and number of figures, is evident on a comparison of the illustrations accompanying this article. The similarity of the Harvesters with the Haymakers is in particular very striking, as the same country has served as point of departure for both backgrounds, and the two scenes have much in common. It is the country in Brabant which is represented and the same square-towered, squat-steeped church which appears in the Harvesters is shown in certain of the engravings after Bruegel's drawings, one of which in the series called the Large Landscapes is entitled Pagus Nemorosus (Brabantian Landscape).

The dimensions of the five panels, allowing for the accidents of time, are practically the same:

The Dark Day (January), Vienna	H. 118 cm., W. 163 cm.	
The Huntsmen in the Snow (February), Vienna	118	162
The Haymakers (June), Castle of Roudnice, Czechoslovakia	114	158
The Harvesters		

(August), New York	117 <sup>1</sup>	160
The Return of the Herd (November), Vienna	123	159

Several of Bruegel's pictures are of about these dimensions, however (it appears to have been a stock size of the linen used by painters in distemper, and on that account to have been usual, even when the wooden panel was used), and the similarity of sizes would not be convincing unless taken in connection with all the other points of relationship in conception and workmanship. To my mind these are perfectly adequate to warrant the proposal that our picture is the missing work of the series.

With the exception of ours, none of the five pictures are signed or dated, and the condition of the date on the *Harvesters* leaves the question of the time of their painting still undecided. Mr. Hulin dates the others at about 1567 and one item in the *Harvesters* will add perhaps a new point toward the correctness of his theory. In a picture in the von Kaufman collection, Berlin, the *Land of Milk and Honey* (*Le Pays de Cocagne*), dated 1567, the principal figure is a fat man lying asleep on the ground with his legs wide apart. It is a conception closely related to the sleeping figure in our picture. No doubt both were inspired by a like spectacle seen on one of those excursions in search of picturesque material that Van Mander mentions in his life of the artist, and the two renderings are not likely to be widely separated in time. While the memory of the sight was still fresh, one would say, Bruegel used the motive twice; in one case by means of a lazy man in fine clothes and a fur-trimmed cloak, sleeping after a dinner of rich food and wines, and in the other by means of a hard-working peasant, after a meal of black bread and milk.

<sup>1</sup>This, or 46 inches, is the height of the old panel. One half inch of the new strip at the bottom was retained so that the rabbet of the frame would hide no more than necessary of the original painting. The catalogue measure, therefore, reads H. 46½ in., that is, one half inch more than the height of the old panel.

One can only guess as to the manner in which the *Harvesters* became separated from its companion pieces. It is known that the *Haymakers* was one of at least two of the series that the French carried off from the Belvedere in Vienna in 1809, only one of which, the *Dark Day*, was returned in 1815. Perhaps the *Harvesters* was one of these looted paintings, and instead of finding its way to a princely house where it took its place as one of the most precious treasures of a great collection, as was the fate of the *Haymakers*, our picture may have fallen into humbler surroundings, where its high lineage was forgotten and in the changes of fashion it came to be esteemed only as a queer picture of funny peasants. But in any event, one of its owners liked it well enough to have a piece of wood added to the panel to make it fit a fine old carved frame he got hold of, and some bungler daubed bitumen over the joint, not noticing the faint and exquisite signature he was burying.

Whatever vicissitudes it may have undergone, no serious damage befell. The surface was fly-specked and dirty, the varnish was discolored in places, and there were narrow strips of restoration where the old paint had chipped off, along the cracks in the panel. Some glazes that covered the bare ground underneath the pear tree may have faded or been rubbed off, and the brown glazes in the shadows in the wheat may have oxidized with time and may now show hotter and darker than they appeared to the artist. But on the whole, for so old a picture its good condition is remarkable.

B. B.

## CLASSICAL ACCESSIONS

### III. ETRUSCAN POTTERY

IN reconstructing the history of the past we have two avenues of approach, the literary and the archaeological. In the former the historian, or poet, or writer on stone, gives us the information; in the latter the actual material remains tell what story we can extract from them. In the case of the Etruscans we are largely dependent upon the latter. The evidence of liter-

ature is meagre and contradictory, at least on the questions that interest us today. The monuments, on the other hand, are plentiful and varied, and can be made to become eloquent of the past. Especially interesting is the pottery, in which field Etruria made a significant contribution in the ware popularly called black bucchero. A fairly good collection of such vases has been shown in our Classical Wing for some years. The recent addition of thirty new pieces<sup>1</sup> makes this collection both more representative and of a higher standard; for they include a number of examples of unusual importance.

bands and zigzag lines, very effective relief decoration of lions, sphinxes, cocks, warriors, rosettes, and lozenges. These reliefs are either on plaques, separately worked and added to the vase—in the same way that handles were—or worked directly on the body of the vase. Two large oinochoae (figs. 1 and 3) with trefoil lips have appliqué medallions, with concentric dots, female heads of Oriental style, and rams' heads modeled in the round. On one of the handles is represented a dog lying down, in relief. Especially numerous among our newly acquired vases are examples of the so-called



FIG. 1



FIG. 2



FIG. 3

It may be interesting to examine this ware carefully and see what we can learn from it. The vases are wheel made; of red clay fired black and then polished, without any addition of glaze. The decorations were applied before firing, while the clay was "leather hard," that is, had attained about the consistency of leather, when it is easiest of manipulation. They are partly incised, partly in relief, the two methods being often used on the same vase. Thus on a jug modeled in the form of a Siren (fig. 2) we see a beautiful ornamental motive incised on the front, while each side is modeled in the form of a swan, with wings (ingeniously made to serve also as wings of the Siren) bearing incised details. Three large kraters (cf. figs. 7 and 8) have, besides incised horizontal

fruit-stand type, that is, a cup on a high foot, without handles. They are either plain, with only a horizontal band here and there in relief, or they have rams' heads, female heads, medallions, lozenges, dotted all over them in an effective, rich, but rather restless manner (cf. figs. 4 and 6). One or two have reliefs worked on the surface of the vase; a few others have a sparser decoration of four heads arranged equidistant on the outside of the bowl; in others the rim of the bowl is of wavy outline (fig. 9); and finally in one magnificent example a large vertical handle is added (fig. 10), turning the shape thereby into the familiar kyathos form.

Bucchero vases of this type have been found in "chamber" tombs of Etruria with Corinthian and Athenian black-figured vases, which establishes the second half of the seventh and the sixth centuries as the

<sup>1</sup>They have been placed in the Second Room of the Classical Wing, Wall Case P.

period to which they belong. That is also the most flourishing epoch of the Etruscan civilization; so that the story these vases have to tell is of unusual interest. As we view them as a whole, and analyze the shapes and decorative motives, we are aware of certain unmistakable influences. The shapes—the krater, the trefoil oinochoe, the kyathos, the fruit-stand—are all familiar from contemporary

never be confused with another ware, nor can we connect it directly with any specific known fabric as clearly derived from it—though it would indeed be interesting to shed light on the origin of the Etruscans by such a derivation. But its outstanding characteristics—its uniform black color and elaborate relief and incised decorations—distinguish it unmistakably from the painted contemporary pottery elsewhere;



FIG. 4  
FIG. 7



FIG. 5



FIG. 6  
FIG. 8

or earlier Greek art. We encounter them in Cyprus, in Corinth, in Ionia, in Lydia. The decorative repertoire is also that which we find elsewhere in the Greek world during the seventh and early sixth centuries B. C., when Oriental influence was strong and Greek art in its infancy. The sphinx, the lion, the siren, the orientalizing female head bespeak their Eastern origin as clearly as the similar motives on Corinthian vases. But here as there we have other purely Greek creations, such as the warrior with the Corinthian helmet.

And yet, in spite of these obvious parallels, the Etruscan bucchero pottery has a marked character of its own. It would

connect it rather with its local precursor, the Etruscan impasto ware.

It is true that the Etruscans are by no means the originators of black pottery. We find it as early as the Later Stone Age and the Bronze Age in Yortan and Cyprus (cf. Cesnola Gallery, Floor Case I and Wall Case 3), and later sporadically at Naukratis, Cumae, Neandria, Sicily, Ionia, Lydia (cf. Pottier, *Catalogue of the Louvre Vases* 11, pp. 324-325, and our Lydian vases in the Second Room of Wing J, Case H). And indeed the technique is too elementary not to have been tried in various localities from time to time. For the black color was produced by the simple process of



firing red clay under completely "reducing" conditions (that is, with insufficient air in the kiln, when the red ferric oxide of the red clay is turned into black ferrous oxide), supplemented, probably, by a penetration of the smoke of the fuel into the pores of the clay. Nevertheless, the consistent use of this technique over a period of two centuries for the majority of the local pottery is peculiar to Etruria. We may surmise the reason both for the black color and for the relief and incised decoration to be the copying of metal vases. Etruria was famous for its metalwork, for its modeled repoussé and engraved products in bronze, gold, and silver; and she also imported them from the East. What more natural than to try and make the cheaper clay ware at least approximate the precious and familiar metalwork? The highly polished black surface of the bucchero is certainly richer and more ele-

gant in appearance than pink, unglazed ware, and would look less inappropriate side by side with bronze and silver. Besides, many features of the bucchero, notably the handles and their attachments, are clearly borrowed from metal technique. And, on the whole, the general effect is rich and stately. There is a certain clumsiness, a certain elaboration, which is contrary to Greek taste, but characteristic also of Etruscan work elsewhere. We are not surprised that the more delicate and refined Athenian ware in time completely ousted the native bucchero ware. But, nevertheless, Etruscan pottery is a valuable addition to artistic ceramics, and shows us their makers in the interesting light of a people of fine sensibilities, imitative rather than creative, it is true, but looking to the best available models for inspiration, and fusing what they borrowed into a consistent, harmonious whole. G. M. A. R.



FIG. 9



FIG. 10



FIG. 11



VIGNETTE BY HONORÉ DAUMIER IN *LES FRANÇAIS PEINTS PAR EUX-MÊMES*, 1841

## ILLUSTRATED BOOKS IN THE MUSEUM

ONE of the primary definitions agreed upon four years ago at the time the Department of Prints was established, was that a print was merely a printed picture and that any printed picture of artistic merit or of interest as throwing light upon the history of the graphic arts fell within the class of material to be collected, irrespective of the particular technique in which it was carried out, the purpose for which it was made, or the form in which it was found. This being so, among the very first purchases made for the new department was the French translation of Goethe's *Faust* of 1828, the illustrations in which were the famous set of original lithographs by Delacroix. Since that time a small collection of illustrated books has been made, each item in which has been justified solely on the score of its illustrations, no thought having been given in their selection to the questions whether or not they were fine as examples of typography or binding, or were particularly sought for by book-collectors.



In this the Museum has merely followed the example set for it by the print room of the British Museum and the Berlin Kupferstich-Kabinet, each of which constantly adds illustrated books to its collections. As the British Museum contains one of the largest and most valuable collections in the world of old and choice books, that institution has worked out a rule of convenience in accordance with which its print room acquires only books illustrated by known artists, while books illustrated by anonymous artists, no matter how important or beautiful their work, go to the library. The Berlin Cabinet not being part of an institution which also has a great library acquires books illustrated by both classes of artists. The Metropolitan resembling Berlin in that it has no great general library, its print room has followed the example there set.

The number of books that has been acquired by the Department through either gift or purchase has as yet been small, although in consequence of a recent transfer to it from the Museum Library of the more important illustrated books which have accumulated there during the last fifty years, the Print Room now has enough to fill comfortably a small book-case. They are of the most varied kind, running in date from 1479 to 1919, and were they to

be classified according to the usual library methods they would be placed, for example, among Bibles, prayer books, histories, dramas, and even botanies, arithmetics, and children's books. Here, however, they are regarded purely as bound collections of prints and their literary contents play no part in their classification. Just because of this great diversity the collection is remarkably representative for one that has been deliberately in the making for only four years, and it is confidently expected that in the future it will develop into a collection which, while small, will nevertheless adequately enough supplement the collection of single prints.

At the present time the book-case contains little groups of early German, French, Dutch, and Italian books, a few seventeenth-century examples, mainly Dutch, several French and English eighteenth-century plate books, and a larger number of those made during the last century. Naturally most of the more famous books of each group are missing, but in spite of this each of the larger groups is actually represented by one or more excellent and typical examples. In the following quick survey it is impossible to give complete lists, save in the fewest instances, and many of the books in the collection are passed by without mention.

Among the early German woodcut books may be mentioned the Breydenbach Itinerary of 1486, the Schatzbehalter of 1491, and the Nuremberg Chronicle of 1493, respectively the first, second, and third German books the illustrations in which can be assigned to definitely nameable artists. The next following generation of German book illustrators and decorators is better represented, there being no less than thirteen books with woodcuts by Dürer printed between 1497 and 1532, and including such items as the *Celtis*, *Quatuor Libri Amorum* of 1502, the *Apocalypse* of 1511, and, of the same year, a made-up but very brilliant copy of the *Life of the Virgin*. Other masterpieces of this period are the *Old Testament* series of woodcuts by Hans Holbein the younger in the first edition (Lyons, 1538), the *Typi in Apocalypsi Johannis* of 1539 by Hans Sebald

Beham, the Fuchs and Brunfels Herbals, and miscellaneous volumes illustrated with woodcuts by such artists as Cranach, Burgkmair, Baldung, and Springinklee.

The early French woodcut is poorly represented, the only item printed prior to 1500 being the *Pigouchet-Vostre Horae* of August 22, 1498, in which the book of hours is reputed to have reached its highest excellence. The following period is better shown, there being *Horae* from the press of Kerver, one containing the *Tory cuts*, and other books illustrated by Jean Cousin, Bernard Salomon, and such artists as the anonymous illustrator of the charming little *Tableau de Cébès* of 1543. Among the Italian books there is however the very rare Venetian *Legendario di Sancti* of 1514 (Essling 686), containing many of the original cuts from Jean du Pré's 1489 edition of the *Legenda Aurea*.

The Dutch book is the most poorly represented of all, there being only four early items, the *Leven ons Heren* of 1495 (Proctor 9146), with some of the best of the early Dutch woodcuts, a *Fasciculus Mirre* of 1518, a little guide to Rome of the same year, and the *Brabant Chronicle* printed by Jan van Doesborch in 1530 (Proctor 29). The *Fasciculus Mirre* is remarkable as containing deceptively close copies of the well-known (and unique) *Delbecq-Schreiber Passion*, which is reputed to be the most beautiful of the early lower Rhenish *Passion* suites.

In Italy the situation is better covered than elsewhere. Rome is represented by an undescribed, undated, and unsigned edition of the *Mirabilia Romae*, printed in the types used by Besicken in 1493. From Verona, likewise, we can point to but a single book, but that an unusually important and interesting one, the famous *Aesop* of 1479, which takes rank among the greater books of the Italian Renaissance. It is hoped that space will be found for a notice of it in some, not too distant BULLETIN. Fano and Como also have but single books to their credit, respectively the *Vigerius* of 1507 and the *Vitruvius* of 1521, the latter of which played such an important part in spreading a knowledge of Italian architectural design

through Europe. The greater part of the Italian books in the collection, as is natural, come from the presses of Venice, and although some of the most famous books are missing there are a number of greater rarity

ling 406), all of 1490. There are also Justiniano's *Doctrina della Vita Monastica* of 1494 (Hain 9477), which contains one of the earliest woodcuts after a painting, and Ratdolt's little *Sacrobosco* of



FROM CAPRANICA, *ARTE DEL BEN MORIRE*, VENICE, 1490

and equal artistic importance. Among these may be mentioned Tuppo's *Life of Aesop* (Hain 354), of 1492, Capranica's *Arte del ben morire* (Hain 4402) with its beautiful frontispiece and interesting copies of the German block book *Ars Moriendi*, and the *Meditations of Bonaventura* (Ess-

ling 1485 (Hain 14111), which deserves special mention as containing what as yet are the earliest known woodcuts to have been printed in color. A number of the famous series of fifteenth-century woodcuts are present in sixteenth-century editions, among others there being Livy, Petrarch, and the

Lives of the Fathers. Among the sixteenth-century Venetian items are the Pacioli, *De divina proportione*, of 1509, with the designs by Leonardo, the *De nola opusculum*, of 1514, which is the earliest sixteenth-century book with copperplate illustrations and the first to contain plates by a definitely nameable engraver, the *Cento Favole Morali*, illustrated by Titian's pupil Verdisotti, and the costume book of Cesare Vecellio, Titian's nephew. Florence, on the other hand, is represented by but few books, there being only seven items, although each of these is important. The *Calandri* of 1491 (Kristeller 77a), is not only one of the earliest illustrated Florentine books but the first arithmetic in a vulgar tongue, and not improbably the most beautiful mathematical book ever made. In addition to this there is a lone Savonarola (K. 382 c), the *Confessionario* of Cherubino da Firenze (K. 103), the *Rappresentatione di S. Margherita* (K. 263 e), that of S. Christina of 1554, which apparently is undescribed, and an undated edition with twelve cuts of Bonaventura's *Meditations* (?K. 69 b). The most important of the Florentine books, not only for its lavish illustration, but also because of its fame, is Frezzi's *Quadriregio* of 1508 (K. 164). This last book is undoubtedly the most noteworthy book in the collection, and a special article should be devoted to it in the *BULLETIN* before long. In the ornament collection there are a number of Italian lace books, such as the Vavassore of 1532, two Pagans, and the Ostaus of 1567.

The eighteenth century in France is not well represented, there being only a very beautiful copy of the first issue of the *Baisers* of Dorat in its original cartonnage, and in addition the *Heptameron*, the *Decameron*, and the *Idylles* of Berquin.

In the nineteenth century the number of items becomes larger again. In England there are several of the Bewicks, and two scrap books containing impressions from a very large number of his blocks, the *Microcosm* of London, Thornton's *Virgil*, with the woodcuts by Blake, Blake's *Job* and *Songs of Innocence and Experience*—this the copy specially illuminated by Blake for

his friend Calvert—the Tennyson of 1857 and Millais' *Parables of our Lord*, together with a number of books illustrated by Keene, Crane, Caldecott, and Hugh Thomson. From France come Gigoux's *Gil Blas* of 1835, the *Paul et Virginie* of 1838, Nodier's *Expedition des Portes de Fer* of 1844, *Les Français peints par eux-mêmes*, the *Contes Remois* of 1858 (a copy signed by Meissonnier), a fine paper copy of Vierge's *Pablo de Segovie* of 1882, reputed to be the first book of artistic importance illustrated by the use of "process blocks." Of later French items there are the *Farce de Maître Pathelin*, with original engravings by Boutet de Monvel, several volumes containing original lithographs by Toulouse-Lautrec, and a volume of woodcuts by Felix Vallotton. Nineteenth-century Germany is very poorly represented, there being only a handful of things illustrated by Menzel, Schwind, and Richter, and the curious and rare *Ganze Geheimnis des Steindrucks* of 1810, which was the first book to be published on lithography.

In addition to these books with text there are a number of bound collections of prints, such for instance as the original issue of Canaletto's *Vedute*, Goya's *Caprices* in its original binding, Girtin's *Views of Paris*, Rowlandson's *World in Miniature*, Perelle's *Views of Paris and its environs*, and Gavarni's set of lithographs of *Les Lorettes*.

This hasty survey, it is hoped, will serve to point out the progress that has been made in this direction and the type of collection that is aimed at far better than could be done by any explanation or description. While the illustrated book has and always will have a secondary place in the development of the Print Room, it is nevertheless necessary that it should be properly represented, for otherwise much of the very best that has been done both on wood and on the stone would be lacking. Comparatively little attention has been paid in the pages of the *BULLETIN* to this side of the print collection, but it is desired that its collection of books will not be ignored and that the book-collecting friends of the Museum will remember its interest in these things.

W. M. I., JR.



## ACCESSIONS AND NOTES

### THE ELECTION OF A TRUSTEE.

At the meeting of the Board of Trustees held on April 18, 1921, John D. Rockefeller, Jr. was elected a Trustee in the Class of 1928.

**MEMBERSHIP.** At the meeting of the Board of Trustees held on April 18, 1921, Fellowships in Perpetuity were transferred as follows: that of the late Samuel Colman, to his son Samuel Colman, Jr.; that of the late Bayard Tuckerman, to his daughter, May A. Kinnicutt; that of the late William Lummis, to Benjamin R. Lummis.

Miss Lily S. Place was elected an Honorary Fellow for Life.

The following persons, having qualified for membership in their respective classes, were elected:

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STANLEY MORTIMER  
CARL J. ULMANN  
DANIEL E. WOODHULL  
AUGUST R. ZICHA

One hundred and fifty-two persons were elected annual members.

**A NEW DIRECTOR.** Russell A. Plimpton, an Assistant Curator in the Department of Decorative Arts, has resigned to accept the

Directorship of the Minneapolis Institute of Arts, where he assumed his new duties on May 1. Mr. Plimpton, who became a member of the staff in 1915, will be greatly missed by his colleagues, who join in wishing him the best of success in his new position.

**SILVER T'ANG CUP.** In the Shosoin in Nara, Japan, where the personal belongings of the Emperor Shomu, dedicated by his



SILVER CUP, T'ANG PERIOD

widow to the Todaiji temple in 748, have been carefully kept, there are certain pieces of silver embossed and engraved with designs of the Chinese T'ang period. These are considered to have been brought from China, or at all events to have been made after Chinese designs. A beautiful silver cup lately acquired by the Metropolitan Museum is of the same style and workmanship as the pieces in the Shosoin; and as it was excavated in China, it seems to throw more light on the origin of these pieces.

It is a four-lobed cup three inches high, standing on an inch-high foot. The soft metal has been decorated inside with two semicircular ornamental bands inclosing a diaper ornament minutely tooled; the remaining surface is decorated with two

small Chinese sitting figures of sages and birds and flowers on a finely tooled background. The ornaments are partly gilt or rather gold-plated. The foot is ornamented on the four sides by a breaking wave of gilt.

The cup is a very charming object which testifies to the exquisite taste of this most brilliant period of Chinese art and is of the greatest rarity. It is shown in Room E 10 in the case where the beautiful gold jewelry of the same period is exhibited; it allows us to form an idea of the priceless treasures kept in the Shosoin which, because of the great care with which they are kept, are for most travelers very difficult to see.

**AN INTERESTING TIMEPIECE.** The tall maple clock shown in the Room of Recent Accessions is a piece of much interest. Customarily, the handsomer designs of inlay and other decoration have been reserved for application to the richer mahogany cases. Here is an occasion where the case-maker has, perhaps of necessity, utilized local material, finely selected curly maple, designed the case of good form and proportion, and inlaid the wood with elaborate holly, ebony, and mahogany decoration. The medallion in the center bearing the American eagle surmounted by eighteen stars would date the case after 1812. The face is signed by N. Storrs, Utica, New York, who is listed among the silversmiths in Hollis French's list with the date about 1800. He may have made the works and sold the piece from his shop.

**EARLY AMERICAN SCULPTURE.** Louis A. Biddle has lent to the Museum a piece of early American sculpture of unusual interest. This is a life-sized group, carved from wood, which may be properly entitled, "America Crowning the Bust of Washington." The piece is unsigned, but from internal evidence it may safely be attributed to the sculptor William Rush, who lived in Philadelphia from 1756 to 1833.

Rush began his artistic career with the carving of figureheads for ships, two of the

best known of which were the United States frigates "United States" and "Constellation." His artistic temperament led him, however, into more ambitious work, of which the most famous decorative piece was the "Nymph of the Schuylkill," the head of which is preserved in Independence Hall, Philadelphia. His masterpiece, however, is considered to be the life-sized standing figure of Washington in Independence Hall. All of his work was done in wood.

The statue has been temporarily placed in the basement of Wing H, in conjunction with American furniture and other decorative arts.

**AMERICAN GLASS.** A number of interesting pieces of American glass have been lent by Miss Minnie I. Meacham and have been incorporated into the cases of American glass in the north balcony of Wing F and in the study room of American material in the basement of Wing H. Two particularly important examples are the child's bank of clear white glass made at Millville, New Jersey, and the amethyst Stiegel bowl—probably a unique piece. These pieces may be seen in the case of Jersey glass in the north balcony of Wing F. In the study room in the basement of Wing H a representative group of nineteenth-century pressed glass is shown, principally Sandwich, but including a number of marked pieces from other factories.

**INSTALLATION OF THE RECENT CLASSICAL ACQUISITIONS.** The incorporation of the new classical acquisitions, shown for two months in the Room of Recent Accessions, with their related material has necessitated a number of changes in the arrangement of the galleries in the Classical Wing. The attention of the public is specially called to a new case in the Third Room devoted to selected archaic bronzes, and to one in the Seventh Room in which are exhibited some of our choice Hellenistic bronzes. The finest single new accession in bronze—the fourth-century athlete—has been placed in a small case by itself in the Sixth Room. Such segregation of the best material not only shows these

pieces to advantage, but enables the visitor to appreciate at a glance the high standard we have now acquired in our collection of classical bronzes. Three cases containing the new Roman bronzes and the Arretine moulds have also been added in the Eighth Room; and additional wall cases with miscellaneous material have been placed in the Fourth and Sixth Rooms. The new marbles are mostly installed in the Hall of Sculpture, except the smaller and more precious pieces, such as the archaic head of a youth and the statuette of a boxer, which have been put in the period rooms. Almost every room is rapidly approaching the time when it is filled to the limit of its capacity, unless we are to forego the feeling of rest and spaciousness which we have tried to attain in the installation of this wing.

IN THE ROOM OF JAPANESE PRINTS. In Room H 11 the collection of Chinese silk tapestries (Kossu) has made room for an exhibition of Japanese Surimono prints by Gakutei, Hokkei, Hokusai, and other masters, which have recently been acquired by the Museum. Surimono were printed with exceptional care and very delightful color effects; they were sent to friends to announce important events in the family.

THE AMERICAN FEDERATION OF ARTS. The program of the Twelfth Annual Convention of The American Federation of Arts, to be held in the Corcoran Gallery of Art, May 18-20, reveals a breadth of possibilities in its main themes: Art and the People, The Artist's Point of View, Professional Art Problems, Educational Work, and The Art Museum. Under these main headings such subjects as Art in the Home, Art in State Fairs, The Handicrafts—How they can be encouraged, The Art Education We Need, and Demonstration of Methods of Appreciation of Music are treated by speakers well equipped to discuss them illuminatingly. An attractive group of social events is announced, culminating in the reception of the delegates at the White House by Mrs. Harding.

THE AMERICAN ASSOCIATION OF MUSEUMS. From the standpoint of museum progress it is interesting to note that in the program of the Sixteenth Annual Meeting of The American Association of Museums, to be held at Cleveland, May 23 to 26, an entire session has been assigned to the discussion of problems purely educational. This session will be devoted to the topics:

Classes in the museum: Shall there be a scheduled course of museum instruction? Laid down by school authorities or by the museum? Or shall the initiative be left to the individual teacher? The question of credit allowance to pupils and that of placing such work in school hours. Transportation of classes. Support of museum work by school authorities. Visual and "tactile" instruction.

The teacher and the museum: Methods of holding interest of teachers. Museum courses for teachers; co-ordination with classroom work; academic credit; work with Normal Schools.

Motion pictures as a special phase of educational work in museums: Sources of films; character of films; place in educational work.

Such a program clearly indicates the rapid advance of museums as educational institutions and their incalculable value as educational agencies in association with public schools. The session will be attended by representatives of museums of all kinds: art, science, history, etc., and a member of the staff of The Metropolitan Museum of Art will preside.

The other sessions of this annual gathering are devoted to general museum work and problems. Among the papers we find such suggestive titles as The Museum Conscience, Museum Courtesy, Management of Museum Publications, Relation of Museums to Summer Camps, Nature Camouflage—the Link between Zoölogy and Art.

# LIST OF ACCESSIONS AND LOANS

APRIL, 1921

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL	†Athenian aryballos, end of VI or early V cent. B. C.	Gift of Welles Bosworth.
CERAMICS..... (Floor II, Room 2)	Porcelain plate, Dutch Wedding Song, Chinese, XVIII cent.	Purchase.
CLOCKS, WATCHES, ETC.	†Clock, maker, N. Storrs, American (Utica, N. Y.), early XIX cent.	Purchase.
CRYSTALS, JADES, ETC...	†Jade seals (3), Chinese, Sung dyn. (960—1280 A. D.)	Purchase.
DRAWINGS.....	†The Prodigal Son, by Lindmeyer, Swiss, XVI cent.; Peasants Drinking, by Van Ostade and Ship in Harbor, by Van der Velde, Dutch, XVI cent.; Lancers, by Auguste Raffet, French, 1803-1860; Crucifixion, German (Nuremberg), XVI cent.	Purchase.
MEDALS, PLAQUES, ETC..	†Bronze medal, Red Cross War Council, by Daniel Chester French.	Gift of Robert W. de Forest.
	†Bronze medallions (2) of Pope Benedict XV, by Rudolph Marschall, Austrian dated 1914.	Purchase.
MINIATURES AND MANU- SCRIPTS (Wing H, Room 7)	Memorandum, autographed by George Washington, American, 1779.	Purchase.
SCULPTURE.....	*Statue of a Lohan, glazed terracotta, Chinese, T'ang dyn. (618—906 A. D.)	Purchase.
	*Marble bas-relief, The Dormition of the Virgin, by Jacques Juliot the Elder, French (School of Troyes), middle of XVI cent.	Purchase.
	†Model of a faun, in wax, by Antoine Louis Barye, French, 1795-1875.	Gift of Mitchell Samuels.
TEXTILES..... (Wing H, Room 17)	Tassels (165), Italian, XVI-XVII cent.	Gift of Mrs. J. Pierpont Morgan.
	†Panels (3) of brocade, French, XVIII cent.	Purchase.
	(Wing H, Study Room) Strips (2) of bobbin lace, French, XIX cent.	Gift of Mrs. Frank Mahin.
COSTUMES.....	†Coat, Persian, XVII cent.	Purchase.
WOODWORK AND FURNI- TURE	†Sideboard, Sheraton influence, American, late XVIII cent.	Purchase.
ARMS AND ARMOR..... (Wing H, Room 9)	Complete suit of armor, Gothic, XV cent.	Lent by William Randolph Hearst.
	(Wing H, Room 7) Archer's bracer, marked, G. P., Italian, abt. 1580.	Lent by Dr. Bashford Dean.
	(Wing H, Room 9) Royal standard, English, XVIII cent.	Lent by Miss Giulia Morosini.
	(Wing H, Room 9) Cannon (12), French, XVIII cent.; cannon, inscribed Hout en Wint, Dutch, first half of XVIII cent.	Lent by Theodore Offerman.
	(Wing H, Room 6) Sword guard, made by Natsuro, Japanese	Lent by Albert Gallatin.

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
CRYSTALS, JADES, ETC... (Wing E, Room 9)	Swords (2), knives (4), lance heads (2), rings (3), dagger, tablet, tube, hatchet and disk, Chinese, Chou, Han and Ch'in periods.....	Lent by Grenville Lindall Winthrop.
METALWORK..... (Floor II, Room 22)	Silver tankard, maker, Nicholas Roosevelt, American, 1735.....	Anonymous Loan.
(Floor II, Room 22)	Silver coffee-pot, maker, Ephraim Brasher, American (New York), 1786-1805....	Lent by Hon. A. T. Clearwater.
LACES.....	*Flounce, needlepoint lace, Italian, modern	Lent by Mrs. David Dows.

\*Not yet placed on Exhibition.

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BY RANDOLPH CALDECOTT  
FROM THE THREE JOVIAL HUNTSMEN



THE BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Subscription price, two dollars a year, single copies twenty cents. Copies for sale may be had at the Fifth Avenue entrance to the Museum.

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FELLOWSHIP MEMBERS, who pay annually . . . . .	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A. M. to 6 P. M. (Sunday from 1 P. M. to 6 P. M.); Saturday until 6 P. M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of one dollar an hour is made with an additional fee of twenty-five cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half hour before closing time.